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there is another cause, directly due to the war, which operates much more powerfully to our disadvantage. Not only in America, but in every country in Europe, neutral as well as belligerent, which has not been actually devastated, private fortunes already large have been vastly increased, and new crops of millionaires have sprung up, including many who are only too ready to invest their surplus in works of art. It is these people quite as much as the dealers who have made the present prices, and America is by no means the only country in which these prices prevail. A well-known Italian dealer who arrived here last spring reported that he had had an unusually successful season before his departure. On surprise being expressed at this, in view of the fact that there had been no Americans traveling in Italy during the winter, he replied: "Ah, but you must remember that in my country also there are people who have been making a great deal of money, and with them we have done a very good business." Public auction sales in various European centers have shown how keen this competition is, and they prove that it is by no means wholly a dealers' movement. An illustration, the more significant because it concerns a branch of art which is not popular among American private collectors, is the recent sale in London of the famous Hope Collection. In that were included 155 Greek vases which, according to the London Times, were expected to bring a total of about five thousand pounds, instead of which they went for nearly seventeen thousand!

Under conditions such as these it requires skilful manoeuvring and—it must be admitted—many futile efforts, to get what we want at prices which are justifiable or within our means. Nevertheless, we are not discouraged; and when the war is over, when the submarine peril is past, and we can safely bring across the Atlantic the things that have been accumulating for us on the other side, we hope to show that we have had our fair share of success in spite of the obstacles. We look forward, therefore, not despondently, to the day when our Recent Accessions Room shall

no longer have the lean appearance it has so often presented in these last years, and when the affairs of the Museum shall have resumed their normal course. In the meantime our motto will be "business as usual." It is the belief of Trustees and staff alike that we shall be doing a patriotic if not heroic duty by keeping the Museum active during the hard times that may be ahead of us, even though it serves no more than to offer to our people a distraction from the thoughts and burdens of war. In common with our sister-institutions we wish to demonstrate that even in a struggle like that which we are facing, America does not neglect the arts of peace. Therefore, our friends may be assured that, in spite of handicaps such as have been described, the Museum will continue its educational work, and increase the attractiveness of its exhibits, with unremitting effort.

E. R.

A LADY OF THE NILE¹

THE TOMB OF SENEPTISI AT LISHT. By Arthur C. Mace and Herbert E. Winlock. Publications of the Metropolitan Museum of Art Egyptian Expedition, edited by Albert M. Lythgoe. Paper, \$8; half leather, \$10.

AS the beginning of what is certainly to prove one of the leading series of published archaeological researches, the appearance of this sumptuous volume is an important event. For nearly a decade we have learned to look for the brief preliminary bulletins of the work of the Metropolitan Museum in Egypt under the able leadership of Albert M. Lythgoe, as very instructive reports from the field. The present volume crowns this nearly ten years' work as the inauguration of a series of exhaustively detailed accounts both in

¹This notice of a museum publication is reprinted, with permission, because it says some things which the Museum could not say, but which it has a justifiable pleasure in reading. It may, therefore, be excused for desiring to call the review—by Professor James H. Breasted of the University of Chicago—to the attention of the readers of the BULLETIN. The material from the tomb of Seneptisi, referred to in this review, is on exhibition in the Ninth Egyptian Room.—EDITOR.

the course of the excavations in the field and of the objects which the excavations have disclosed.

The leading museum of the United States is not content to dispatch an expedition for the purpose of merely grubbing for showy museum pieces, after the inherited manner of not many years ago; nor to limit its field work to the making of so-called "discoveries" which are not to be published as modern archaeological science requires. The field work in this expedition has been conducted after the most rigid scientific methods, as they have been developed in recent years; and this volume shows that the discoveries made are to be reported in the same careful scientific spirit. It is worthy of notice that such a controlling policy is entirely feasible for a museum which must likewise meet the requirements of public exhibition. Any one who has visited the wonderfully installed Egyptian collections of the Metropolitan Museum will certainly not come away with the impression that the needs of the visiting public have been sacrificed to the requirements of archaeological science.

It will be seen, then, that the volume under discussion is part of a large and comprehensive plan of archaeological work, which neglects neither science nor the public, but has considered the needs of all with real scientific statesmanship. The plan even includes, besides excavation, an effort to save some of the fast-perishing records of Egypt already above ground, especially the painted tomb-chapels of Thebes. Several of these are to be copied and published in facsimile plates, the first instalment of which, the tomb of Nkaht, has now just appeared. This most laudable addition to the expedition's work of excavation will contribute essentially to the preservation and understanding of a little-explored field of ancient life and art, which throws much light upon the early civilization of neighboring Asia, as well as upon the emerging civilization of Europe, in an age when Egypt was the leading contributor to the dawning culture of the European peoples.

The volume under review is devoted to

the tomb of a lady of rank who was buried in the royal cemetery at Lisht, in the court of the Grand Vizier's tomb early in the Twelfth Dynasty, that is, towards 2000 B. C. The excavation of her tomb typically illustrates the irresistible fascination, the brooding charm investing such surviving glimpses into that remote life of the Nile dwellers, which was flourishing so exuberantly under the bright skies of Egypt forty centuries ago. When the modern excavators penetrated Senebtisi's subterranean burial chamber, they found her lying in the innermost of the three cedar coffins, surrounded by mortuary furniture, chiefly pottery jars and dishes, which still contained remnants of food offerings, but included also a wig-box, a box for staves and magically potent sceptres, two little wooden shrines for sacred emblems, and a chest for the jars containing the perishable internal organs of the noble lady. These things had been disturbed by ancient tomb robbers, and the large outermost coffin stood askew where the marauders had pushed it in their efforts to obtain the gold leaf with which its exterior was adorned. Recessed into the stone floor were the wooden skid poles along which the ancient undertakers had slid the coffin into place on the day of burial. These were exposed to view when the tomb-robbers pushed the coffin aside, and showed the excavators where the coffin had originally stood.

While the body of the lady had suffered sadly from decay, it was still adorned with the jewelry with which she had been decked by her friends for burial. Embedded in a layer of resin at the head was a graceful chaplet of gold which had once encircled her head-dress; her wig was starred with golden rosettes; two collars and three necklaces of gold, silver, carnelian, green felspar, and lapis-lazuli, one with a very cleverly devised and perfectly wrought clasp of gold, hung at the neck and breast; two handsome girdles in beads of various colors, one with a golden name-plate in front bearing the lady's name, encircled her waist; while armlets and anklets of glaze and golden beads completed the sumptuous array with which this ancient

beauty of the Nile passed into the shadowy realm of Osiris. By her side lay ten ceremonial staves, and a so-called fly-whisk, a kind of three-tailed whip, the only well-preserved example of this familiar but curious and little-understood instrument.

Few burials of this age have been found so capable of detailed record, and the methods of detailed observation and careful preservation practised by the excavators as their task proceeded make this achievement of Mace and Winlock a model of how such field work should be done. Without methods like this in the field no such published record could be produced as we find in the volume under review. It furnishes a standard basis with which we shall be able to study, estimate, and compare future finds of the same general age. It is in many respects a compendium of burial practices of the Middle Kingdom.

The jewelry, which is very fully presented in color plates, photographs, and drawings, makes the volume of importance to all students of the goldsmith's art, and for the first time it will now be possible to reconstruct some of the still tentatively rearranged pieces among the famous Dahshur jewelry found by De Morgan and now in Cairo. The painstaking field method, which recovered the designs of Senebtisi's bead necklaces and girdles, is in noticeable contrast with the lack of such methods in the recovery of the Dahshur treasure. It is interesting to notice that, whereas the Dahshur princesses were decked for burial in solid gold, Senebtisi's relatives could often do no better for her than furnish paste overlaid with goldleaf. The coffins offer fine examples of the clever woodwork of the Egyptian craftsmen, especially in the matter of ingeniously secreted closure fastenings. The staves, the sceptres, the fly-whisk, and other instruments are elaborately compared with the known materials, which are carefully listed and, if the conclusions reached are not always convincing, the fault is not so much that of the treatment as that the problems attacked are some of them at present insoluble.

The principal contention of the volume is interesting and important. The earlier burials of Egypt reveal how wistfully the

Egyptian clung to the material things of earthly life, and how difficult he found it to dissociate the life hereafter from such things. He therefore could not resist putting into the tomb an elaborate material equipment for the next world, including such things as model Nile boats and many groups of household servants wrought in the form of wooden models and engaged especially in the preparation of food; while the large rectangular coffin was painted throughout its interior with bright pictures of clothing, weapons, furniture, perfumes, ointments, etc., needed by the dead in the next world. Such burials as these have commonly been accepted as of the Middle Kingdom or Twelfth Dynasty type. Now the lady Senebtisi was not so equipped. She had no boat, no servants, no paintings on the interior of the coffin. Mace and Winlock call attention to the fact that the court burials of the same date at Dahshur show the same noticeable lack as that of Senebtisi. They therefore contend that the Senebtisi and Dahshur interments represent a "court type" of burial, while the tombs with the boats, servant models, etc., are a "provincial type." They contend further that the two types were not contemporary, but that the "provincial type" usually accepted as Middle Kingdom was in reality older, and should be dated under the Ninth and Tenth Dynasties, the Heracleopolitans.

To the reviewer the authors seem to have made a strong case. Moreover, their contention is corroborated by a further interesting fact of great importance which they have not adduced. The remarkable skeptics and misanthropes of the Middle Kingdom looked back upon the vast pyramid cemeteries of the Old Kingdom with complete disillusionment regarding material equipment for the hereafter, as they contemplated the ruined tombs of their ancestors:

Behold the places thereof,
Their walls are dismantled,
Their places are no more,
As if they had never been.

Lo, no man taketh his goods with him,
Yea, none returneth again that is gone thither.

A generation whose thinking men spoke like this might conceivably abandon the little wooden Nile boats, the wooden figures of the household servants, and the paintings on the interior of the coffin, even though a lady like Senebtisi might not be able to leave all her personal finery be-

hind. It would seem, therefore, that the admirable volume which Mace and Winlock have given us furnishes further illustration of a remarkable stage in the intellectual and religious history of that gifted people among whom civilization first began.—THE NATION, July 26, 1917.

NOTES

THE HUDSON RIVER SCHOOL: A BULLETIN SUPPLEMENT. In carrying out the request of the Mayor's Committee on commemorative exercises in connection with the completion of the Catskill Aqueduct, to be celebrated October 12-14, the Museum has brought together in Gallery 25 as many as possible of its paintings by members of the so-called Hudson River School, the American landscapists who found the scenery of the country along the banks of the Hudson River and in the neighborhood of the Catskill Mountains their inspiration and by their paintings showed its beauty to others. This collection of landscapes will be shown from October 9, Tuesday preceding the celebration. In addition, a supplement to the BULLETIN, mailed with this issue, contains an historical account of the school, with brief biographical notes and descriptions of the paintings in this Museum.

CLOSING OF THE EXHIBITION OF THE MCFADDEN COLLECTION. Sunday, October 14, is the last day for the exhibition of the noteworthy collection of British paintings—portraits and landscapes—belonging to John H. McFadden of Philadelphia, which has been shown at the Museum since last June and has attracted much attention.

EXHIBITION OF ITALIAN RENAISSANCE WOODCUTS. The loan exhibition of Italian woodcuts of the Renaissance period, announced in the August BULLETIN, will begin on November 5 and will continue for several months in the gallery (J 8) occupied during the summer by the Museum collection of lithographs and woodcuts by Whistler. The lithographs will remain on exhibition through Sunday, October 14.

SUNDAY AFTERNOON LECTURES. On the four Sundays of last March two of the Trustees of the Museum, Howard Mansfield and R. T. Haines Halsey, gave public illustrated lectures on subjects germane to the Museum collections. This experiment proved so successful that this year a public lecture has been arranged for every Sunday afternoon at 4 o'clock during the entire winter season from October 28 to April 21. These will be given by museum trustees and curators, college professors, artists, writers and connoisseurs on art. Each will be illustrated by the collections themselves, by the stereopticon, and in any other way that the individual subjects require. The room will be the Class Room or the Lecture Hall according to the size of the audience. No tickets will be required. Entrance will be by the door at Fifth Avenue and Eighty-second Street. Speakers and subjects will be announced in the Bulletin Calendar of Lectures monthly and in the daily press.

SEMINARS FOR SALESPEOPLE, BUYERS, AND DESIGNERS. Three Saturday evening seminars for salespeople, buyers, and designers, will be conducted by Professor Grace Cornell of Teachers College, on the same general lines as those given by her last spring. In other words, the aim in these seminars will be to give practical knowledge of art and to lead to an appreciation of harmony of line and tone, of texture, pattern, and color. The dates are November 3 and 17 and December 1 at 8 o'clock; the place, Class Room C. No cards of admission are necessary, but the character of the course demands limiting the group of students to those for whom it has been arranged, salespeople, buyers, and designers.